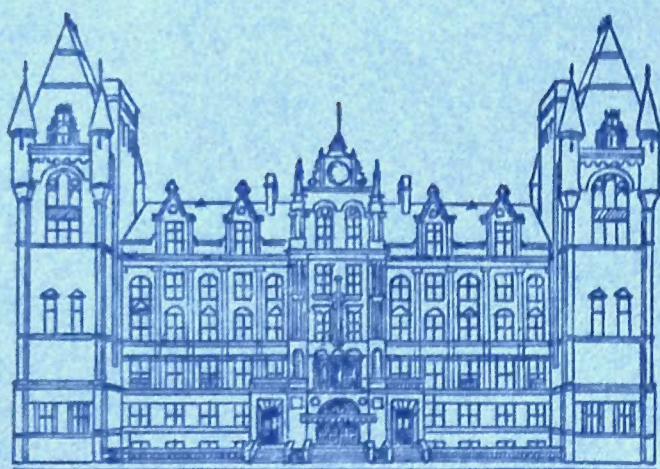


# ROYAL COLLEGE OF MUSIC MAGAZINE

CHRISTMAS TERM 1974

VOLUME LXX No. 3



*Gillian Ashby*



# THE R·C·M MAGAZINE

FOUNDED 1904

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THE  
R·C·M MAGAZINE



*'The Letter killeth, but the Spirit giveth Life'*

A JOURNAL FOR PAST AND PRESENT STUDENTS AND FRIENDS OF THE  
ROYAL COLLEGE OF MUSIC, AND OFFICIAL JOURNAL OF THE RCM  
UNION

VOLUME LXX No. 3

1974



## Editorial

Novelty is always intriguing and if 'the child be father to the man', then perhaps that anticipation of something new, especially associated with birthdays or Christmastide is one delight which persists with us to all ages. This is certainly the case with the sciences and scarcely less so with the arts where I believe the majority of organizations responsible for providing the public's general diet for eye and ear are culpable of neglecting 'today' and 'yesterday' whilst throwing too much energy and resource into the 'day before yesterday' and 'tomorrow'. I will confine my complaint in detail to the field of Song and British Song in particular. There has been irresponsible neglect all around and, speaking personally, we singers and teachers of singing are hardly less to blame than the publishers, who have seen fit to phase out many good British songs from their printing presses. No small wonder that the photo-copying business is on the 'boom'! It is incumbent upon us all to preserve this heritage of British Song, a title incidentally coined by Freda Swain (the composer of a vast and sadly neglected contribution to the present day) for a series of concerts and now coincidentally and mercifully adopted by Boosey and Hawkes for their publication of a revised edition of works, undertaken by Lyndon Van der Pump and Michael Pilkington together with Winifred Radford. Would that the other houses could now follow their example for this should be the beginning of a renaissance which *must* eventually include all our past giants. In-built obsolescence is with us at the moment with a vengeance to ensure that we are continually emptying our slender and silent pockets—let this not happen with music. To touch on a light note, an aunt of mine once called in a service engineer to repair her refrigerator which had only just broken down after twenty three years of immaculate performance. His short-tempered retort to the situation was 'Huh, there must have been something wrong with it!' We live, alas, in a lazy age, pampered all around by every labour-saving device imaginable but with no guarantee that we may not suddenly be left stranded when shoddy workmanship surfaces above the original sales glitter. It is an era of touch-of-the-button instant 'this or that'. There is an amusing anecdote of how Orson Welles (an ideal actor for the portrayal of Debussy) once needed sea-gulls in a shot for a film. These were immediately supplied in a crate which, alas, was opened too soon and the incident closes with Welles chasing away down the beach, waving his Panama hat and shouting, 'Come back, you Goddam Progs!'

Like the last finale of a Rossini opera, this must needs be a shorter editorial but not, as with Rossini, because I am already becoming excited at the prospect of my next opus, but because severe economic restrictions are necessitating the saving of space. However, I *am* actually excited at the prospect of the next issue of the *Magazine* because we welcome our new editor, Mr Gordon Stewart, and wish him every success. My first editorial dwelled at too great a length on the subject of Time and I should like to close thus, but essentially on the nature of Time and its relationship with Eternity. When one listens to Holst's *Saturn the Bringer of Old Age* from *The Planets*, one is vividly aware that those terrifying and relentless carillons at the climax seem eventually to burst the bubble of temporal, earthly existence and thence, moving astride the very pinnacled crest of the pulsation of creation, we are able to behold the infinite and eternal. This vision and sharing in the process of Creation must have been the experience of the greatest of the masters for how else could they, in the brief ticking of the earthly clock, have produced such a wealth of



beautiful music and, especially in the case of Bach, in such legible order? Let us not shun the past therefore—it is part with the all existing.

Sir Bernard Lovell in a broadcast talk entitled *An Astronomer's Christmas* stated that whereas one delighted in the new green shoots of novelty and research, one should never forget the roots that nurture and stabilize the tree. In the present economic crisis my children may very well receive some old and forgotten toys this Christmas, suitably refurbished with a new coat of paint; but perhaps the best present we can all give each other is good, honest laughter. It is free and very good for the diaphragm!

### Ex Oribus . . .

It would seem that *Muzac* or piped music, lightly termed 'celestial dysentery' by one eminent Canadian professor of singing, has made such inroads on one's life that even the lifts in modern hotels are thus equipped. A very spacious lift in a downtown Vancouver hotel had to exhibit the warning . . . NO DANCING IN THE ELEVATOR!

A teacher taking a class in Religious Education thought that the best way to start a discussion on the Seventh Commandment was to ask the children what they thought it meant. One hand shot up and its owner suggested—"Thou shalt not grow up!"

During the preparation for the installation of the stained-glass window in commemoration of John Ireland at the Musicians' Church, The Church of the Holy Sepulchre, Holborn Viaduct, the Rector received a cryptic telephone message from the artist's secretary—"Can you tell us more about John Ireland's Hay Fever?" (I must go down to the Sneeze again?—EDITOR).

### UNIVERSE

A dextrous young plumber, Colquhoun,  
Tried making a Contra-bassquhoun.  
By welding with ease,  
Old tin cans, whilst the keys  
Were some bicycle spokes and a spoquhoun.<sup>1</sup>

A brilliant young Flautist called Spencer  
Could transpose the most complex cadenza.  
Whatever the key,  
He would play it in D  
A sort of Co-variant Tensor.<sup>2</sup>

Johann S. Bach  
He sat in the dach  
Writing another Partita;  
But judge his dismay  
When he found the next day  
That his manuscript could have been neata. *Scorp*

1. It is no mere apocryphal story that a bassoon player in a famous orchestra *did* manufacture a contra-bassoon out of tin cans, spokes and spoons, its detection and order for removal by the conductor only taking place after it had been playing successfully for a good part of the rehearsal!
2. The Tensor Calculus is a very sophisticated branch of mathematics which relates varying systems of co-ordinates together. It is the mathematical back-bone of Einstein's General Theory of Relativity.



## Director's Address

Monday, September 23rd, 1974

I hope that you have all had a pleasant holiday, that you are refreshed mentally and physically, and that you feel ready for the Academic Year ahead.

I have already welcomed all the new students who have joined us today. They come not only from all parts of the United Kingdom and from some European countries, but from the U.S.A., Canada, Iceland, Africa, Singapore, Hong Kong, Japan, Australia and New Zealand. I hope that they will enjoy great happiness in their time at College, and derive real satisfaction from their work.

We meet at a time of crisis . . . . . crisis not only for this nation, but for many other nations suffering from economic instability and more especially the disease of inflation. Our difficulties are aggravated by the vast trade deficits that we have accumulated and by the fact that successive governments have borrowed heavily from abroad—to support a standard of living which we as a nation cannot afford. Now the day of reckoning has come—and all of us, old and young, will be facing the consequences during the months and years ahead.

You may already have begun to wonder why I should be devoting even part of this address to a matter over which we, as individuals, apparently have so little control. It could well be argued that the problems facing the nation are ones for the politicians to solve, and that there is nothing that any of us in this Hall can do. On the face of it, it seems absurd to suggest that a music student, living on a barely adequate grant in London, could do anything to redress an adverse balance of payments running into millions of pounds, or to arrest the decline in the purchasing power of the pound.

I believe that there are some things that we as responsible citizens can do, which though individually of little account, can in the aggregate be of significance.

First, those of us who have the right to vote at the forthcoming General Election should take the trouble to study carefully the manifestos and records of the various parties and then exercise our vote according to our conscience.

Secondly, when a new government has been formed, either by one of the parties or by a coalition, we should welcome any steps which are taken, however unpalatable they may be, to restore financial stability to this country and to the world.

Thirdly, at a time when sacrifices will be demanded of all sections of the community, we must make the fullest use of our opportunities for study here, so that we are equipped to make a valuable contribution to the cultural life of the nation in the years ahead.

A crisis can often bring forth the best qualities in human beings. It can produce leaders with moral courage; it can reveal men and women of generous spirit. Francis Bacon wrote: 'Prosperity doth best discover vice, but adversity doth best discover virtue'.

Philosophers have defined seven virtues and seven deadly sins. Let's forget the deadly sins and dwell for a few minutes on the seven virtues which are so needed in the world today: Faith, Hope and Charity; Prudence, Justice, Fortitude and Temperance.

Alexander Pope, writing in the 18th century had this to say about the first three virtues, and the lines seem to be singularly relevant today:



*For forms of government let fools contest;  
Whate'er is best administered is best;  
For modes of faith let graceless zealots fight;  
His can't be wrong whose life is in the right;  
In faith and hope the world will disagree,  
But all mankind's concern is charity.*

Charity, the greatest of the human virtues, is something more than the giving away of money or possessions, laudable though that is. It is rather love and compassion for others, and an understanding of their needs. In practical terms for us here at College it can be the befriending of somebody who is lonely, or the extension of a helping hand to someone in need of support or encouragement.

Prudence, the fourth virtue, can be defined as 'sagacity, discretion, worldly-wisdom'.

Each of you, if prudent, will plan how you can best develop your own talents and you will organize your life so that you have adequate time for practice and study. But prudence also dictates that you look after your health, so that you give yourselves the best chance of meeting the physical and mental demands made upon a musician. In this connection we shall be having a lecture early this term by Mr M. N. Naylor, who is Professor of Preventive dentistry at Guy's Hospital. This lecture will be of particular interest to all woodwind and brass players, and also to singers.

Justice is perhaps the most difficult virtue for man to practise. As we survey the world around us we are constantly made aware of injustice in some form or another. It may be the gross injustice of racial discrimination in some countries, or the suppression of basic freedoms in others: or it may be the petty injustice of a system which allows some Local Educational Authorities to give grants for fourth year study and others to refuse all applications for such grants.

Despite these big and small examples of injustice, I believe that there is, particularly amongst the younger generation today, a more highly developed social conscience than ever before, and a greater willingness on the part of the fortunate to make sacrifices for the benefit of the less fortunate.

Coupled with this demand for social justice is a keen desire to break down the barriers which separate the nations. In the achievement of international understanding and goodwill, musicians can play an important part, music being a universal language. Cultural exchanges between countries are becoming ever more frequent, and they may well be as effective in the quest for unity as some of the political conferences. In a week's time we shall be sending six of our leading performers from College on a short tour of Scandinavia as part of such an Exchange programme.

If anyone were to ask me to give an example of the sixth virtue—Fortitude—I should point to the life of Cyril Smith, whose death last month saddened the hearts of all who knew him. Few people pass through life without facing difficulties which try their fortitude. For some the obstacles are insignificant and can be easily surmounted; for others the tests extend almost to the limit of human endurance. Could there be anything worse for a concert pianist at the height of his powers, enjoying a great reputation, than to lose the use of an arm? It is difficult to imagine the psychological, let alone the physical, adjustment needed to cope with the sudden disability. Cyril Smith may have been inspired by the example of Douglas Fox—another brilliant piano scholar of this College—who lost his right arm in the first World War. Both men



summoned up reserves of strength and courage which they may not have realized existed within themselves. Cyril Smith, with the help of his very gifted and devoted wife (Phyllis Sellick) was able to resume his performing career through skilful adaptation. But even more important for this College, he was able to continue his outstanding service as a Piano Professor. He will be remembered with affection and gratitude by us all, but most of all by the many pupils whom he taught over a period of twenty-five years.

It may seem strange that I, the seventh Director of the College, should begin a discussion of the seventh virtue—Temperance—by announcing that from next January, for the first time in the history of the College, there is going to be, for an experimental period, a Bar, run by the Students' Association. (It was hoped that the Bar would be open today, but there has been delay over the Licence).

Many of you will know that the possible provision of a Students' Bar has been under discussion for a long time by the Council, the Board of Professors and the Students' Association Committee. Many and varied have been the arguments both for and against a bar, so I think it right that you should know some of the views that were expressed both against and in favour of the proposal.

First, the need for a bar was questioned. After all, the College has existed happily without one for close on a hundred years . . . and those with an insatiable thirst for a pint of bitter have always been able to take a brisk walk along Prince Consort Road to the pub affectionately named 'The 99'.

Secondly, there was the difficulty of finding space for a bar within our limited accommodation. It was clearly unthinkable to sacrifice a teaching or practice room and there were regrets that the character of one of the existing student common rooms should have to be changed.

Thirdly, anxieties were expressed concerning the undesirability of encouraging expenditure on something that most people relying on a student grant could not afford, and the danger of having alcoholic drink readily available to those about to perform at a College Concert.

The chief argument in favour of a bar was the social one. It was appreciated that almost all of you here, by the very nature of your work, have to spend much of your time on your own, undertaking individual practice. Even those who play in an orchestra or sing in a choir may find opportunities limited for getting to know each other in College. The canteen has always been the favoured meeting place of students. It was felt that a bar would provide an alternative, and so extend the social life of the College. This view was reflected in the ballot conducted by the Students' Association which revealed a majority of those voting as being in favour.

Those responsible for deciding the issue weighed all these and many other considerations with care and gave approval to the installation of a bar for an experimental period subject to a number of conditions.

I believe that the College has made the right decision and that in doing so it is not discouraging the pursuit of the seventh virtue—Temperance—which I prefer to define as 'moderation' rather than 'total abstinence'.

College education is a training for life in the musical profession, and one thing that every musician has to learn is the need for self-discipline and restraint. It is never too early to appreciate that no artist should drink alcohol before performing. I am confident that those of you who will use the bar can be relied upon to show discretion, and that those of



you who will still be under 18 years of age next term, or who do not wish to have alcoholic drink will display what I am going to call the eighth virtue—the virtue of Tolerance.

May you all have an enjoyable and successful term.

## R.C.M. Union

The annual 'At Home' took place on July 4th and is fully reported elsewhere in these pages. We are glad that such a large number was present to be welcomed by Mr and Mrs Willcocks and to meet Sir Keith and Lady Falkner, and we are very grateful to all those who so generously gave their time to the preparation and performance of the entertainment in the Opera Theatre.

We hope for a good attendance at the Annual General Meeting on November 27th. Our average number over the past five years has been 65 (quite good for an AGM!); this year we hope for a record number as there are some important financial matters to be discussed, inflation having affected us severely. We combine business with pleasure, the Meeting being followed by a Party which gives another opportunity for past and present students to meet.

Once again may we ask members to send their subscriptions promptly. We can save considerably on stationery and postage if this is done. *Our financial year begins on September 1st.*

SYLVIA LATHAM  
*Hon. Secretary*

## A MESSAGE FROM SIR KEITH AND LADY FALKNER

It is impossible to thank you adequately for the magnificent present you gave us on our retirement. We were overwhelmed.

It will be a permanent remembrance of your friendship, support and kindness.

Christabel and Keith Falkner

## BIRTHDAY HONOURS

Hervey Alan — OBE

## NEW MEMBERS

Appleton, Andrew  
Barker, Miss Helen Robertson (Mrs Gawthorpe)  
Campbell, James  
Clarke, Ian  
† Cole, Mrs (Barbara McLellan)  
Cooper, Miss Carol-Lynn  
Creed, Mrs (Belinda Gritton)  
† Davies, Oliver  
Dowdeswell, Colin  
Drower, Miss Meryl  
Faulkner, Duncan  
Good, David  
Howard-Williams, Anthony  
Kserlis, Miss Annette  
James, Miss Patricia  
Kimm, Miss Fiona

Knight, Andrew  
Knight, Mrs A. (Linden Fletcher)  
Lyne, Richard  
\* Metcalfe, Miss Jane  
McEvoy, Martin  
McLeod, Mrs M. A. (Margaret Whipp)  
Parker-Smith, Miss Jane  
Presman, Miss Angela  
Priscott, Keith  
Reed, Michael  
Rynne, Mrs (Jane Pochin)  
Tayler, Stephen  
Trevorrow, Miss Lee  
Turpin, Miss Alexa  
Watkins, Miss Helen

\*Life Member    †Rejoined

## STUDENTS' ASSOCIATION COMMITTEE

<i>President</i>	Phyllida Hearn
<i>Vice-President</i>	Aydin Onac
<i>Secretary</i>	Linden Andrew
<i>Social Secretary</i>	Gillian Oosterhuis
<i>Strings Representative</i>	Lorna Fulford
<i>Wind Representative</i>	Philippa Davies
<i>Brass Representative</i>	Nick Morgan
<i>Singers' Representative</i>	George Pearce
<i>3rd year Representative</i>	Jonathan Butcher
<i>2nd year Representative</i>	Bradley Creswick
<i>Q.A.H. Representative</i>	Valerie Darke
<i>R.M.H. Representative</i>	Andrew Golder



## The Union 'At Home'

How pleased I was to be asked to write an account of our Union 'At Home' which took place this year on July 4th. I can hardly believe it is fifty years since I first became editor of our College Magazine and that despite all the bewildering changes in our national life during that long period our Union has carried on its activities with unfailing loyalty and determination, providing among many other blessings these singularly happy evenings, in which contacts are renewed, older and younger generations meet on the friendliest terms and most enjoyable programmes of music are given to suit all tastes.

Social and artistic needs are thus more than satisfied and in the former category I can recall with pride how I once danced a passionate waltz with Marion Scott, and on another occasion was submissive partner to Frank Merrick in a hilarious polka, but how that happened I simply cannot recollect! Those were indeed the days!

This year our new Director and Mrs Willcocks and our kindly Hon. Secretary gave us a warm welcome. The hall seemed very full and I was delighted to meet so many of my friends, of varying ages and so cordial in their greetings. After partaking of the excellent refreshments which always abound at these parties, we all descended to the Opera Theatre full of expectations for an enjoyable entertainment. And so it proved to be; surely the greatest trouble must have been taken over a programme involving so much care and preparation and so much skill.

It was indeed a varied programme of wit and humour and sensitive playing, both serious and gay. It started with Ibert's *Divertissement* which combined just those qualities, as one would expect from a composer of such charm, sensibility and love of fun. It was played by the Chamber Orchestra under Harvey Phillips. There followed *Suite No. 1 for two pianos* by Arensky, charmingly played by Michael Reed and Anthony Howard-Williams. After that 'The Croquet Party', a mime play arranged by Margaret Rubel to music by Waldteufel; this quite fascinated me for I am myself a complete croquet fan. All this artist's work and indeed her own performances show a lovely subtlety and original mind and this was no exception. The typical happenings of this vicious and attractive game were so cleverly portrayed, the fury when things go wrong, the arguments even when things seem to be going right, the lady's little toe appearing from beneath a voluminous skirt and pushing the ball a little forward—just a little, but such a help—and the utter chagrin of the hostess. Well, this was croquet of the romantic period. The game has become much more serious now, but even so echoes of the past are still sometimes heard.

There was some more humour again in Donald Francke's two monologues. His *Lost Voice* or *The Song of the Ammoniaphone* was funny enough in all conscience but his second monologue *A Shoofooting Stolfory* was really killingly funny. His brilliant performance made use of what seemed absolute nonsense-syllables that increased in sound and speed to a climax that was wildly comical. Extremely diverting too was Shirley Hall's brief sketch *A Nice Little Man*. There was not a tone nor a gesture that was not exactly right and it was indeed a most pleasing and skilful performance. Finally Schoenberg's *Nachtwandler* for soprano with piccolo, side-drum, flute and piano. It is always a matter of absolute astonishment to me that Schoenberg could have conceived a work so flippant and hilarious and it must give the singer a difficult task to carry it off, but Meryl Drower achieved this with complete success in facial



expression, voice and gesture. Altogether this was a remarkable programme, compered most amusingly by Ralph Nicholson in better form than ever. Nor must we forget to thank Oliver Davies and Carol Wells for their valuable work at the piano.

At the end of the evening Ralph Nicholson made a brief speech thanking the players, and also wishing Sir Keith Falkner every success for his African tour that was starting next day. He also stated most truly how happy we all were to have him and Lady Falkner with us on this very happy occasion.

I too have a final little speech to make and that is to thank Sylvia Latham most sincerely for a really delightful evening. I know that I am really only the mouthpiece of all the many guests present on July 4th and I only hope that she feels a little repaid for all the care and labour she put into this singularly enjoyable 'At Home'.

GRAHAM CARRITT

## BIRTHS

CHOVEAUX: To Andree\* Maillard Back and Nicholas Choveaux, a daughter, Elsa Lucy Alexandra, on September 4th, 1974.  
COLLON: To Josephine\* Hearn and Michael Collon, a daughter, Rachel Margaret, on September 6th, 1974.  
GOODWAY: To Karin Hope-Mason and Beverley Goodway, a daughter, Pollyanna, on June 29th, 1974.  
VENNING: To Katherine\* Hayter and Mark Venning\*, a second son, Thomas John, on September 19th, 1974.

## MARRIAGES

BEAUCHAMP - METCALFE: Richard Beauchamp\* to Ruth Metcalfe\* on June 1st, 1974.  
FARMER - SLUCE: Paul Farmer\* to Linda Lesley Sluce on February 15th, 1974.  
KNIGHT - FLETCHER: Andrew Michael Knight\* to Linden Gay Fletcher\* on August 24th, 1974.  
*Amended notice*  
WILSON - MAXLEY: Christopher Wilson\* to Carol Maxey\* on March 30th, 1974.  
\* denotes Collegian

## GOLDEN WEDDING

CARRITT - BEGG: On September 11th, 1924, at Hillhead Parish Church, Glasgow, Reginald Graham Carritt to Christian Norah Begg.

## DEATHS

CAMPBELL: Sidney Scholfield, MVO, DMus., FRCO, FRSCM, on June 4th, 1974.  
FIELDEN: Thomas Perceval, MA, BMus (Oxon), DMus (Edin.), on September 15th, 1974.  
GILLETT: Nancy, wife of Eric Gillett, on June 29th, 1974.  
GREIR: Robert Arnold, OBE, FRCO, on May 26th, 1974.  
HOWLS: Frank Stewart, CBE, MA (Oxon), FRCM, HonRAM, on September 28th, 1974.  
ROBINSON: Eric, OBE, on July 24th, 1974.  
SMITH: Cyril, OBE, on August 2nd, 1974.  
WALNE: Frederic, on May 16th, 1974.  
WILSON: Edith Mary, wife of John Wilson, on September 2nd, 1974.

## Announcing ICCH/2

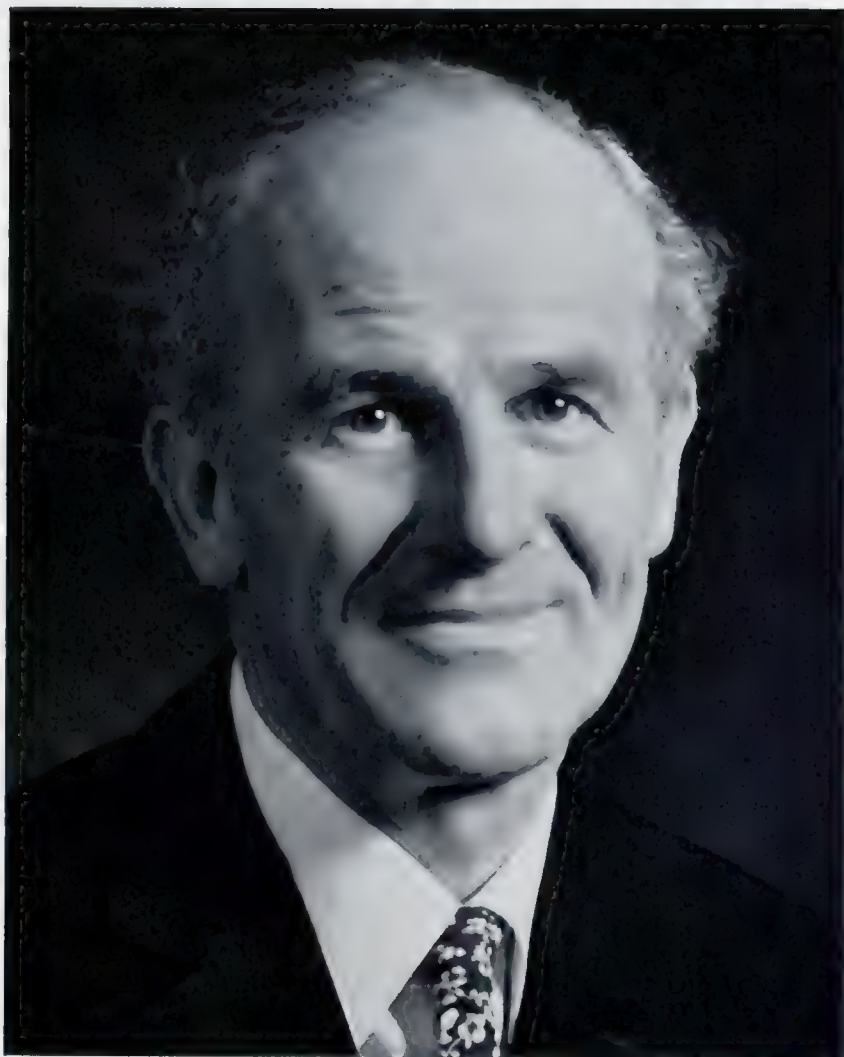
The second International Conference on Computers and the Humanities (ICCH/2) will be held April 3rd-6th, 1975, at the University of Southern California. It is co-sponsored by the Association for Literary and Linguistic Computing.

Papers and performances, spanning the arts and humanities, are hereby invited. Papers may cover either the design of computer-related research or the results thereof. Performances may include computer-generated music, graphics, etc.

The deadline for submitting an abstract of your presentation is **January 15th, 1975**. Please send it to:

**Professor Robert Dilligan or Professor Rudolf Hirschmann, ICCH/2, Founders Hall 407, University of Southern California, Los Angeles, CA 90007.**





*Ramsey and Muspratt*

David Willcocks



## The New Director — An Appreciation

By

DAVID McKENNA

'Eleven hundred words on the new Director, and by yesterday', cooed the Editor in his deep mellifluous voice down the telephone. But why pick on me? Fortunately, I had known David for a long time; not as long as the last Director but one, under whom he had been a choir-boy at Westminster Abbey, but certainly before any present College students were born. That in itself seems surprising, as with his quick step, his slight erect figure, he might almost be mistaken for a senior student himself.

It all began at Cambridge in the middle thirties, and centred round that remarkable musician and character Boris Ord, who was Fellow and Organist of King's. Hitherto, it had not been the practice of the Organist to have an undergraduate organ scholar, and I can only conclude that in a moment of supremely constructive laziness, at which Boris was so adept, he persuaded the Provost and Fellows that he should have an organ scholar, and of course of the highest quality that could be found. And so there began that very distinguished line. David Willcocks was number three in the line, and I remember Boris telling me that he had just got a smashing new organ scholar. I don't think he used those exact words, as the expression was not yet current, but the effect was the same. Shortly afterwards Boris introduced me to David.

Then came the war. David, a true son of Cornwall, joined the Duke of Cornwall's Light Infantry, and emerged with a magnificent record, collecting an MC *en route*. It is perhaps not without interest that when the Bach Choir visited Truro last year, there could be seen in the audience some ageing military types who had probably never been to a concert in their lives before. They were there, not to listen to a Bach Motet, but to see again their young Intelligence Officer whose vitality, natural high spirits and companionship had meant so much to them in the dark days of war. His Commanding Officer, who by then had become Lord Lieutenant of the County, was unfortunately not able to be present due to an official engagement, but he insisted on sending his wife, sister and daughter to represent him. Great was the joy of that impromptu army reunion.

After the war, David returned to Cambridge, and became a Fellow of his College. I was privileged to have been present at a party in King's to celebrate his engagement to Rachel. And what a marvellous partnership that has been. His subsequent musical career is well-known. Salisbury, Worcester, with the Three Choirs, and then back to King's to preside. But with him it was never just the cloistered Cathedral life. He enjoyed, and made others enjoy an active musical life outside that of the Cathedral, so that it has not been just as an organist and choirmaster that his influence has been felt. From his period at King's he has of course gained a worldwide reputation, reaching vast audiences through broadcasting, television, gramophone records, and even physical export of himself and his choir.

And in spite of this eminence and success, he remains the same modest, enthusiastic, utterly un pompous person of his undergraduate days, but with an authority, commanding the utmost respect, deriving from the sheer competence and professionalism in his chosen field. He has an understanding of that precious and totally inelastic commodity—time—which is given to few. It is a joy to watch him at work in a

recording session when time really is money. There is no frantic bustle, but orderly progress, with not a moment wasted. There is great efficiency, but it is not the cold, clinical efficiency for its own sake. It is the efficiency born of a concentration upon the desired output, to be achieved with the application of effort without waste. That, after all, is what we all want in any enterprise, whether artistic or otherwise.

If I have laid some emphasis upon professionalism, that is not to say that the amateur in music is of no account. Music is not a secret language among a small circle of initiates. On the contrary, the amateur, whether listener or performer — and performers are also listeners — really constitutes the *raison d'être* of almost all musical activity. And it is one of the happier traditions of this country that musicians of the highest distinction have directly involved themselves in amateur music making, particularly in the choral field. Among them David has been pre-eminent, and there are literally thousands whose lives have been enriched by working with him, whether in the Three Choirs, Birmingham, Bradford, Cambridge or the Bach Choir.

Of the last I can speak from personal experience. Choirs of that kind, as distinct from, say, a University Choir with a constantly changing population, are a funny lot. With a relatively stable membership they develop their corporate likes and dislikes, and they tend to be resistant to too much change. Yet change is the life-blood of vitality. Over a long period the Bach Choir got to know, appreciate and love their conductor, Reginald Jacques; and it was a very fruitful period in which the Choir and its performances became well established in the very full London musical calendar. When ill-health forced him to retire, it was he who said 'there is only one man for the Choir — David Willcocks'. How right he was. With that charming modesty, and great human sensitivity, David took over without perceptible break, and judged the pace of future development to perfection. Being a somewhat 'trad' body, we were gently pushed forward in repertoire and skill. The human side was not neglected; an annual party was instituted so that the Choir could get to know each other better, and the hair really was let down with the maestro presiding at the piano and leading the popular songs. We made records; we went on expeditions abroad. When our late President, still a singing member, reached his 80th birthday, an astonishing composition, a birthday ode for full chorus 80 bars long, knocked off in the train, I suspect, between Liverpool Street and Cambridge, was produced and duly performed. We work hard. But we love working for him. We can well understand why it was that his brother officers wanted to see him again after thirty years.

At the College he enters a new field, but one where his gifts and personality will make a tremendous contribution. And I knew that present and future students, too, will love working for him.

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## The Ways and Means of Vocal Expression

by

H. Arnold Smith

Copies of this informative little booklet, edited by Raymond Elliott and Donald Francke are still available on application to the Director's secretary.



## NORTH EAST WEST SOUTH

### The Royal Collegian—Home and Abroad

JOHN BAIRD conducted three performances of *The Valkyrie* for the Wagner Society at the Lambeth Town Hall in June. In the first two performances, the role of Sieglinde was sung by MARGARET LINDSAY and on the last night by ANGELA PRESMAN.

CHRISTOPHER BRAYNE who is now Organ Scholar at St George's Chapel Windsor, has won the Organ Scholarship to Emmanuel College, Cambridge.

DAVID BRUCE-PAYNE is now Organist and Master of the Choristers, Birmingham Cathedral, and Director of Music at King Edward's School, Birmingham.

PAUL FARMER has been appointed Head of Music Department at Holland Park Comprehensive School, London.

BERNARD HALL-MANCEY has been conducting the *Huntingdon Choral Society* and the *Huntingdonshire Orchestral Society* since September, 1973. Last year's concerts included the following main works: Overture in D minor *Handel transcr.* Elgar, Sinfonia Concertante in B flat major Haydn, Symphony No. 1 in C major *Beethoven*, 'The Music Makers' Elgar, Overture, 'Oberon' Weber, 'Exultate Jubilate' Mozart, Symphony No. 104 in D major Haydn and 'A German Requiem' Brahms.

ROBIN JACKSON has been appointed Assistant Director of Music at Sutton Valence.

JOAN LITTLEJOHN was specially commissioned to write the music of a Cantata, *The Sword and the Ploughshare* (words by J. M. Ritchie), for Hannah Francis's Purcell Room Debut on January 22nd, 1974. On February 9th at the Purcell Room her *Three Shakespeare Songs* were performed by ORIEL SUTHERLAND, mezzo-soprano, and Roger Vignoles, piano. On April 16th, her *Four Songs of Experience* were performed by Jane Manning, soprano, and Susan Bradshaw, piano, at a concert presented at St Pancras Church by the S.E. Branch of the Composers' Guild of Gt Britain. On October 7th, her *Songs of Innocence* were performed at St Martin-in-the-Fields Church, by Hazel Hibbert, mezzo-soprano, and Stephen Rose, piano.

RAY LOWREY conducted the world première of *Perseus and Andromeda*, a light opera by the well known astronomer and broadcaster Patrick Moore, FRAS, OBE, at Shoreham-by-Sea on October 2nd, 1974.

PETER MACDONALD and GEORGE THALBEN-BALL recently gave a concert together with the London Mozart Players and the Cantamus Bach Choir which was directed by their founder, Mr MacDonald.

JANE METCALFE (mezzo-soprano) was a finalist and won a silver medal and prize in Concours D'Execution Musicale in Geneva in September, 1974.

Dr ANTHONY MILNER visited Canada and the United States of America in March and April, 1974, lecturing at Universities on contemporary British music. He conducted two of his works during Palm Sunday morning service in Cleveland Cathedral. On April 10th, he conducted the first performance of his a cappella *The Leaden Echo and The Golden Echo* in a Redcliffe concert in the Purcell Room, London. His song-cycle *Midway* received its first performance in the City of London Festival, July 10th, 1974, by Janet Baker and the Academy of St Martin's conducted by Neville Marriner.

JASPER ROOPER's Overture *My Life by the Sea*, commissioned for the Brighton Youth Orchestra (Brighton Festival) was chosen as the orchestra's representative piece to be played at the Fairfield Hall on July 20th, 1974.

RICHARD SIMM gave a pianoforte recital at the Wigmore Hall on October 14th, 1974.

CHRISTOPHER WILSON took part in the International Festival of Youth Orchestras in Aberdeen, giving a performance of Shostakovich's second Piano Concerto with the Bedfordshire County Youth Orchestra and representing Great Britain.

BARRY WORDSWORTH has succeeded David Taylor as conductor of the Royal Ballet as from the beginning of the 1974/75 season.

## PRIZE GIVING

July 18th, 1974

The proceedings opened with a performance of the first section of *Salute!* by Sir Arthur Bliss, played by a Brass Ensemble conducted by Richard Blackford with Duncan Faulkner as organist.

The Director then spoke the following words:

'As you may have guessed, you have just been listening to the first part of a composition by Sir Arthur Bliss whom we had all hoped to welcome to College this afternoon. But alas! he is not allowed by his doctors to be with us though I am happy to be able to announce that he is at home making excellent progress after an operation. Though he cannot be with us physically, he can yet be with us through his music — and in the person of Lady Bliss whom we are always happy to welcome at the College.

May I read to you a letter which I have received:

Dear David,

It is a bitter disappointment to me that I cannot be with you all this afternoon, but one's doctor has the last word and he must be obeyed. It is a great disappointment, partly because coming to the College always has a warm rejuvenating effect, but also because I should have so liked to scan the faces of those who will be the leading musicians of the next generation. I also like handing out prizes, but am so proud that the Director has invited my wife to do this in my place, as she will do it so much better.

Firstly, let me congratulate this year's prize-winners. Competition is always fierce here and they can feel really pleased at their success. But of course this is only a strong incentive to go on and work harder. When the charming Isabel Barnett in 'What's My Line?' asks 'Is there an end product?', all musicians should cry 'No, Isabel, there isn't.' For the only end product in music is to approach as close to perfection as possible. This is a decade of quite extraordinary and indeed unequalled professional talent in all branches of music. Keep that fact well in mind, prize-winners.

As for the majority who have not yet attained prize or scholarship level, don't be in the least disheartened. Many, for instance, are late starters. I certainly was one. I did not leave the starting post till I was 27. The odds at that time against my doing anything must have been about a thousand to one, but I said to myself, 'Stop whining and get down to solid hard work', and indeed for the next three years I *did* work and, as Americans say, I'm telling you!

Finally, I want to emphasise that whether ultimately successful or not, we are among the lucky ones. We deal daily with the mysterious, magical world of sound. Much happiness, friendships and other delights come from making music together with others, singing the music and communing thereby with some of the greatest spirits that ever lived, and, if we are composers, we have the exciting joy of trying to extend the boundaries of our art. I think it was Donald Francis Tovey who said of Beethoven that when we are listening to him or playing him there come some rare moments when we seem for an instant to be standing at the same high inspirational summit. The sad difference between Beethoven and us is simply that while he can remain there, we cannot. A fair statement I think.

In absentia, I wish you all in your own various ways much happiness from life, for if we are not born initially to have a good proportion of *that* as our birthright, what on earth are we doing here!

Good luck,

ARTHUR BLISS.

After the distribution of certificates, prizes and medals a vote of thanks to Lady Bliss was given by Mr Roger Chase, President of the Students' Association, who also handed Lady Bliss a book and a tape recording of *Salute!* made by the Brass Ensemble.



## Ye Brahms Arms

*formerly*

**Fingal's Cafe**

### MENU HIN

*Table d'Holst and d'Oy La Carte*

#### *Appetizers*

Elgar's Shredded Wheat      Jellied Boyd Neels  
Bean on Tosti with Flagstad Sauce  
Ravelioni      Respighi Bolognese

#### *Soups*

Karl Heinz Stockpothausen, Seben-und-Fünfzig Variationen  
Bax-Tail Suppé du Jour, served with Brecht and Bartok

#### *Fish*

Souza'd Herinex      Smoked Salomon      Griller Trout  
Hallébut Previnçal      Flo' Scampi  
Lobster Claws Debussy

#### *Entrees*

Grilled Menotti Steak      Poulenc Rôti  
Roast Gluck in Max Jaffa Sauce      Roast Lambert  
Mouton Chopins      Susskind and Machaut  
Shepherds Hey Pie

#### *Vegetables*

Potatoes boiled in their Jánacécs with Salter Pepusch and Honneger  
Scarlatti Runners      Boccherini Spears      Vichy Cortots  
Spinaccino and Pickled Serkins      Toccata and Funghi

#### *Sweets*

Chocolate Münch      Apel Tartini      Semolina Galli-Curci  
Lemon Schubert and Chocolate Eclair de Lune

#### *Cheese*

Suite Fromage à Rameau  
Gruyeres, Les Camemberts Engloutis, Le Rocquefortissimo, Le Mal de  
Paese, Les Prieurs Limburgiennes, Danish Blues, Fuga della Gorgonzola,  
Con Brie

#### *From the Cellar*

Rossini Bianco      Hocket      Sheryngham, Port Liszt  
Sparkling Meyerbeer      Handel's Lager and Chaminade      V.A.T

"Our Bach is worse than our Bitchoven and the  
Devil take the Hindemith."

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This excellent fare was devised by John Wilman with extra dishes supplied by the Editor and his wife. The Cheese board was dreamed up by the late Cornelius Fisher and the whole repast enjoyed at the first annual dinner of the Society for the Decimalization of Musical Rhythm.

## Fifty Years of Broadcast Music

By GORDON REYNOLDS

Two years ago, the BBC issued a most valuable record album, a pair of discs in a golden cover, under the title *Fifty Years of Broadcasting*. The wide output of half a century is represented by 127 short snippets. One can well imagine the difficulty of trying to be truly evocative of changing moods and scenes, of trying to be fair to all who made a contribution during so long a stretch of time. Nevertheless, it is rather remarkable that the BBC's wonderful success in spreading the love of music goes almost unnoticed, except for an extract from its first opera broadcast (at least, a representation of it) and the voice of Christopher Stone introducing a gramophone programme. There is plenty of light music, doubtless because popular tunes easily identify periods, and music incidental to programmes and events. But nothing to remind us of the achievements of the BBC Symphony Orchestra or the BBC Chorus or the other staff orchestras and choirs which have given faithful service for so long.

It may be, however, that the selection represents a majority preference — perhaps not of today's listeners, but of those old enough to remember much of what happened and what was broadcast between 1922 and 1972. It was possible to take sample checks round about the middle of this period, when musicians found themselves, during the war, entertaining their colleagues in the forces. There was usually a good reception for the one well-worn spot of 'classical' music popped into a concert party programme, but it had to be a short piece with pretty obvious charms. And it was often possible to organize concerts of a more meaty nature, but these went down better when a simple commentary was provided. Dobson and Young made some of their early experiments on captive, and sometimes potentially hostile, service audiences. If it is true that such unsophisticated fare would have to go a long way to find a friendly reception nowadays, a great deal of credit for the change must go to the BBC.

From its earliest days, the BBC has based its output on the three basic ingredients of a balanced service — entertainment, education and information. We now accept that there is a great demand from all kinds of people for opportunities of learning. The whole process of extending one's horizon has altered beyond belief in the last twenty years. So much so that any dividing lines which may once have existed between the three main functions of a broadcasting service have largely disappeared. Take, for example, such a programme as *Going for a Song*. Viewers might well regard this TV game as first class entertainment. Antique dealers will, however, tell you how dramatically it has enlarged their catchment area of customers, and the most casual glance at current prices will indicate an injection of confidence into an industry which was at one time entirely patronized by well-to-do people mainly from a fairly narrow stratum of society. Music, too, has its counterpart in *Face the Music*. What began as, and remains, an amusing game, acts also as a meter for the breadth of musical interest of ordinary people. It is some indication of the distance we have travelled that a programme of this nature can confidently be given a central place in programme planning and that its content can be such as to provide mental exercise for the professional musician and entertainment for musical drifters. There can be no doubt whatever of its educational value, despite the fact that it bears not the slightest trace of any didactic intent.



Had television been available in the 1920s, *Face the Music* would have been incomprehensible to *most* viewers. Despite the charm and wit of the presenters, contact between performers and viewers would have been greatly reduced by an insurmountable barrier of ignorance at home. Three quarters of the music discussed today in that series would have lain outside the personal experience of most of the public.

In sound, we accept now of right the broadcasting of the whole series of Promenade Concerts. The mixture of human beings systematically listening to these all over the country is even more varied than the audience present in the Royal Albert Hall. In the BBC's infancy, such an endeavour would have been regarded as irresponsible. There would have been a public outcry. It would have been a sure sign that the egg-heads were taking over. How hard it is for us to believe now that music, especially when broadcast, could have aroused hostility. But it did. It occasioned in some people a positive hatred. And if there was one kind of music hated more than any other it was chamber music. I can still hear the tone of voice in which the phrase was uttered by many right-minded licence holders, who regarded its intrusion into their homes as a diabolical liberty.

At first, the BBC's attempts to overcome this antagonism would seem in present day terms unbearably avuncular. The first Musical Advisory Committee, set up in 1925, although it included Sir Hugh Allen and Sir Walford Davies, must have seemed to the man in the armchair a deliberate opposition to his conception of enjoyment. And yet, only a year later, Sir Walford began his *Music and the Ordinary Listener* series, the very title of which might now be resented, and quickly became a popular broadcaster as well as a persuasive missionary. How strange it is that so polished an intelligence, such an uncompromising personality, such a smooth and soothing voice (not always troubling to make itself crystal clear) should have won so many converts. But, like his distinguished successor, doing a slightly different job in the climate of today, Antony Hopkins, his persuasion derived as much from his beguiling piano playing as from his words. Even in those early days, it was recognized as a sound educational principle that the music could be allowed to speak for itself. Indeed, despite the raucous opposition, Percy Scholes had been able to predict in 1923 that 'in five years' time, the general musical public of these islands will be treble or quadruple its present size'. Davies was one of the first musicians to recognize that the art of broadcasting demanded special experience, training and discipline, and by the time he first spoke to adults in the evenings, he had already served an apprenticeship (not without discouragements from some teachers) in School Broadcasting. He continued this direct teaching to the classroom, with increasing success until 1934, resuming for a short time during the war. When I arrived at the BBC in 1950, I found myself working with people who still spoke with awe of Sir Walford's methods. I also found on my shelves a manuscript book into which he had lovingly copied out the best of the melodies sent in by schoolchildren. By 1950 his approach would have been regarded as too remote by a generation of children (and adults) bred in a more egalitarian regime. But there can be no doubt that in the 20s anyone less authoritative would have gained little respect or even attention. Sir Walford is only mentioned at such length because he was an outstanding advocate at a time when music would not have survived without the expansion which only a father-figure could promote. He represented music—and there were other distinguished speakers who promoted other subjects. They all mingled with their friendliness a firm

feeling of authority. If we have now advanced far enough to expect to meet our broadcasters on equal terms, we owe our position to such pioneers who were, we now know, fighting a battle. We owe a great deal to the fact that they won. In passing, it is worth mentioning that the hypnotic and persuasive effect of an authoritarian approach can still in rare instances succeed even in our own time. No one can deny the great success of Lord Clark even among people who before switching him on for the first time, had never looked at a picture with any degree of critical appreciation.

That word, of course, belongs very much to the BBC of years ago. Musical appreciation, a despised term in educational circles, was at its height as a means of evangelization just before and just after the war. It produced its bible, *The Oxford Companion to Music*, perhaps the most readable of any one-volume encyclopaedia on any subject. Certainly it is the most lavishly illustrated. Its author, Percy Scholes, was once Music Editor of the *Radio Times*. One of his enterprises was the compilation of lists of common musical terms which might puzzle listeners, and these he collected together in the *Radio Times Music Handbook*. He also made sure that listeners were provided with programme notes. In those days, record sleeves were merely plain cardboard packets, not the vehicles of relevant information they now are. Again, if musical appreciation in the old sense is no longer regarded as necessary, it is because its progenitors (who made quite an industry of it) successfully paved the way for the other methods by which the listener is kept aware of the content of music. If the *Radio Times* now misses out programme notes, it is because the BBC is no longer inundated with protests about announcers who describe music. They would, at one time, have done so at their peril.

As public enthusiasm for music rapidly began to overtake suspicion, so the BBC was enabled to grow as an employer of musicians. Singers, instrumentalists and conductors were engaged as members of staff, and without these house resources, it would have been difficult to maintain the vast series of programmes, based both on London and the regions, which over the years have made available the standard repertory as well as giving an airing to countless new works. Even more impressive is the employment given on a casual basis to musicians outside the Corporation, both in the studio and in relayed concerts. Until the early fifties a great deal of the output was 'live'. Recording on disc was a cumbersome business and there was a certain undesirable loss of quality. It is worth saying that the ease with which programmes are now taped and stored for future use is a mixed blessing. 'Live' performances may have been fraught with risk, but the atmosphere of alert concentration arising from the feeling that there was only one chance to get it right cannot be captured at a recording session, when everyone knows that sufficient time has been allocated for retakes.

Radio music seems to have arrived at a propitious moment. Despite early objections, critical interest, when it *was* aroused, grew rapidly. By 1928 there were sufficient dedicated listeners to buy a million copies of the *Radio Times*. By 1950 its only weekly competitor in sales terms was the *News of the World*. There was, of course, a great fear that radio would kill concert promotion, and there was a long-lasting hostility from the gramophone companies. In the long term, we can now see that it has tended to encourage rather than discourage, though there was at times cause for anxiety.

Taking stock of the BBC's music output today is quite a task. One has only to look at the daily offering of Radio Three alone to realize the



riches poured out for all to enjoy. This programme is the envy of all other broadcasting organizations. No other country has been able to make any comparable endeavour. Although there have been times when this unique service seemed the prime target for every economically minded marksman, it has not only survived but expanded and greatly increased its numbers of regular listeners. Technical advances both in broadcasting and receiving equipment have played their part in this development. Many a hi-fi enthusiast has pursued his expensive hobby in order to gratify his craving for perfection in the reproduction of sound — only to find himself more and more under the spell of the music itself. Comparison of performances and interpretations is part of the everyday dialect of those whose primary interest was once in the apparatus itself.

The directions in which broadcasting has expanded are almost too many to enumerate. If the few I mention lie within the confines of what may formally be called education, I make no apology. My own experience of educational broadcasting reaches its quarter-century next year. When I began, musical appreciation was in full swing. Schools had their orchestral concerts with introductory talks by the conductors, there was a weekly series pleasantly analysing music for younger listeners, and even the practical programmes, devoted mainly to singing, contained a few minutes of directed listening. Now the emphasis is more on creative music-making and children are encouraged to play as well as to sing, to improvise as well as to admire. This swing has reached the adult world, too, and the Further Education department has launched programmes encouraging amateur performers. Systematic study at higher education level is provided by the Open University, where music courses form part of a general Arts course. Self-education in music is no longer the lonely and often deprived process it used to be. Experience of the music itself was once the hardest thing to gain. It was nearly as hard to find contact with people who would discuss musical problems at the appropriate level. Now this loneliness has gone. All that is required is a careful combing of publicity material to find enough ingredients to plan one's own course — plus, needless to say, the time to listen to it all and take it in. Even the general public, with no professional interest at stake, can take pleasure in switching on their televisions to enjoy Master Classes by some of the world's greatest players. What would once have been voted out of court as a minority interest is now regarded as the natural right of thousands, it may be millions, of people.

The rapid growth of all these activities is remarkable enough, but just as remarkable is the nonchalance with which successive developments are accepted. What began fifty years ago as a tentative and often unwelcome infiltration into the domestic circle has become a major influence impossible to avoid. Only a few nights ago I heard Robert Simpson's Fourth Symphony. Such a work, half a century ago, would have had a struggle to reach a few thousand people, once. In 1974, it stood a good chance of being heard all over the United Kingdom by a variety of people undreamed of by the concert promoters of the 20s. Moreover, it stood a good chance of being discussed. I quote my own experience as a random sample. Without travelling further than from Richmond to Twickenham, and without opening the subject myself, I met four people next day who had also heard it and wanted to talk about it. You wouldn't have to multiply that experience many times up and down the country to have a sizeable following for Robert Simpson.

Another thought is worth mulling over, too. Take any one aspect of musical activity and study its representation in the *Radio Times*. Take

amateur choirs, for example. There are many opportunities for hearing such groups over the air, in concerts, in competitions, on records. Not so many as some of us would like, perhaps, but then the BBC has to have some process of selection, since any one particular kind of music-making can only be allocated a certain amount of air space. So what gets on the air is only a representation. If you want to know something of the proportions involved, study the amateur choir entries for a few of the bigger festivals and you will realize that what you hear at home is a drop in the ocean compared with the vast amount of choral enterprise up and down the country. The story is much the same in other branches of music. The old fears that broadcasting would kill live music-making have proved unfounded. It is true that before the war a second-hand piano was a drug on the market. Now it is a question of being able to afford one. It would be quite salutary for all music students to pay attention to trade journals as well as to professional magazines. There is much to be learnt from a study of trade figures in the instrument world. One may well wonder how big a factor broadcasting has been in promoting an interest in playing. What would have happened if broadcasting had never developed beyond its pre-war stage?

Musically minded people in this country can now, with the minimum of effort, wallow. Those of us who make music for a living are in a position to derive great benefit from the efforts of others freely provided daily. Here is a constant source of comparison, criticism, education and inspiration. With a lot of effort and a certain amount of luck, broadcasting may also prove a source of employment, a goal to aim for. That is another story, but during the next fifty years many of you may well make honourable contributions which could help to change the course of musical history. The chances are far greater now than half a century ago.

### JOHN LILL RECITAL PENSHURST PLACE, JULY 5th 1974

During the past few years several concerts have been given in aid of the New Building and Development Fund. A notable one was in February 1972 when John Lill performed Beethoven Concertos 3, 4 and 5 with the College Chamber Orchestra conducted by Harvey Phillips. It was a splendid evening, the Concert Hall was crowded, and the proceeds added a very gratifying sum to the Appeal Fund.

On July 5th last John Lill again showed his great generosity and loyalty to the RCM by giving a recital in aid of the Appeal Fund. Viscount De L'Isle, VC, KG, very kindly allowed this to be given in the magnificent setting of the Barons Hall at Penshurst Place—probably the most 'Stately Home' in Kent. It was a splendid and memorable evening in every way, blessed with bright sunshine as the guests arrived and strolled in the beautiful gardens.

Champagne was served as an appropriately festive beginning, and the Barons Hall was filled to capacity by a responsive and appreciative audience of over 200, whom Lord De L'Isle welcomed, saying it gave great pleasure to Lady De L'Isle and himself to help the College by permitting the Evening to be held at Penshurst.



At the end of the recital the Director (who attended with Mrs Willcocks) expressed the College's gratitude to Lord and Lady De L'Isle for making such a splendid occasion possible: the Royal College of Music was most grateful to John Lill for his great generosity in giving his services for a second time in aid of the Appeal Fund: the College feels very proud of him as a past student. The Director spoke of the importance of the work done by the Junior Department as well as the main College in producing not only artists of the stature of John Lill, but in maintaining a steady output of people with high standards of performing and teaching.

The route to the buffet supper was through the State Rooms, lit by candlelight, which added to the atmosphere of the wonderful surroundings. The delectable supper was enjoyed in the Nether Gallery or out on the lawns.

The Organizing Committee consisted of Dr and Mrs Robert Ashfield, Mrs Una Warnes and Miss Joan Bourne, and they are much indebted to the Director for the great amount of time and effort he gave to assist them. The Evening produced a substantial sum for the Appeal Fund, and a welcome cheque was also sent to The Becket Trust for Housing Young People – a local charity at Penshurst – for which letters of appreciation have been received from Lord De L'Isle and the Revd Anthony Curry, the Rector of Penshurst.

A great deal of work was involved, but the Evening was an undoubted success and those concerned have felt their efforts well repaid.

ROBERT ASHFIELD

A beautiful summer evening, a drive through the narrow winding lanes of Kent, the prospect of great music superbly played, a Stately Home, champagne and supper – what more could one wish for to delight the senses and stimulate the mind? Such were the temptations that lured some two hundred people, mostly I suspect from London, to Penshurst Place on the evening of July 5th for a recital in aid of the College New Building and Development Fund and the Becket Trust for Housing Young People (a local charity). A beautiful evening indeed it was, and arriving at Penshurst at around 7.00 pm with the sun now low in the sky casting long shadows but lighting up impressively this castellated Tudor mansion set in the midst of fields and trees, I was reminded of the words of Sir Philip Sidney, born at Penshurst in 1554:

Oh sweet woods, the delight of solitariness!  
Oh, how much I do like your solitariness!  
Where man's mind hath a freed consideration,  
Of goodness to receive lovely direction;  
Where senses do behold th' order of heavenly host,  
And wise thought do behold what the Creator is.  
Contemplation here holdeth his only seat,  
Bounded with no limits, borne with a wing of hope,  
Climbs even under the stars: Nature is under it.  
Nought disturbs thy quiet, all to thy service yields;  
Each sight draws on a thought (thought, mother of science);  
Sweet birds kindly do grant harmony unto thee;  
Fair trees' shade is enough fortification,  
Nor danger to thyself if be not in thyself.

Without the hustle and bustle of getting to a concert in London, I felt my mind at any rate ready to 'receive lovely direction', even if, after a gracious welcome from the Director and Mrs Willcocks, it was my senses that first received attention in the form of a glass of champagne!

As the guests arrived, I had time to admire the Barons Hall, where the recital was to be held. This great hall, with its tall, beamed roof, Gothic style windows and Minstrels' Gallery, is said to be one of the finest surviving 14th century halls in England. Originally no doubt a great log fire would have burned in the centre of the hall with the smoke disappearing (hopefully!) through a hole in the roof. Today, needless to say, the hall was packed with chairs and the hole in the roof filled in! The concert grand placed at the opposite end to the Minstrels' Gallery, seemed almost out of place amidst these surroundings but made one speculate on the sort of instruments that must have been heard throughout the centuries in this same hall. Certainly harpsichords would have been in evidence and indeed one of the great treasures of Penshurst is the gilded 'Queen Christina' instrument that dates from 1580. Although the programme announced that it would be heard for the first time for 200 years, unfortunately the restoration, Viscount De L'Isle later informed us, had been delayed. No doubt a consort of viols would have been heard in the Gallery in the sixteenth century also, maybe giving way to the new 'French' violins when Charles II imported them for his Court in the seventeenth.

Tonight, however, a 20th century piano was to be played by a master pianist with a technique and musicianship that assuredly would have astounded the musicians of those early times and just as assuredly would have received praise from one of the great masters of all time, J. S. Bach. I hardly need to sing the praises of such a distinguished Collegian as John Lill, who since winning the Moscow International Tchaikovsky Competition in 1970 has won the plaudits of critics around the world. J.S.B. might have raised an eyebrow at Busoni's transcription of his Violin Chaconne in D minor which opened the recital, but as John reminded us, Bach himself was very fond of transcribing other men's music. Beethoven has a very special place in John's affections, and so it was fitting that he should play one of the greatest sonatas: the 'Appassionata'. A few weeks earlier John had played the same sonata at another charity concert, generously giving his services as he did on this occasion. One of the tributes paid to him then was that it was almost as if Beethoven himself had been sitting at the piano. That same remark could well have been made again so deeply committed was the impression of this performance.

After the interval, during which there had been time to admire the lovely gardens at Penshurst, John played four Chopin studies and Schumann's 'Carnival'. His effortless Chopin must have made any aspiring pianist in the hall envious, and his beautifully characterized interpretation of the Schumann was a delight. One short encore (the C sharp minor Study from Chopin's Op. 10), and then we were invited to walk round the State Rooms by Viscount De L'Isle, not before however he had been warmly thanked by the Director for allowing the recital to be held at Penshurst Place. A tasty cold supper awaited us after this interesting trip (portraits of Sir Philip well in evidence and the magnificent State Dinner Service laid out for view), and we were off once more through the Kent countryside homeward bound. Perhaps after the last car had driven off the Ghost of Sir Philip might have muttered once more 'nought disturbs thy quiet . . . ?'

CHRISTOPHER SLATER



## Obituaries



*Godfrey Argent Camera Press*

### Cyril Smith

1909 1974

Cyril Smith, who died in his sleep on August 2nd, was without doubt one of the most brilliant pianists this country has ever produced. Before the grievous illness which cut short his solo career by depriving him of the use of his left arm his technique was well-nigh infallible; it was a joy to hear him relishing the formidable technical difficulties of such works as his favourite Rachmaninoff Third Concerto, or throwing off such 'trifles' of pianistic virtuosity as the Dohnanyi Nursery-Rhyme Variations with such absolute security that it did not seem that the pianos Cyril used were made with any wrong notes: certainly none were to be heard. His was indeed a great gift, which he developed with intelligence and tremendous hard work; and the College may be proud that after winning an Open Scholarship the rest of his training was completed at the College.

Cyril was born in Middlesbrough in Yorkshire and he lived there until he came to London to commence studies in the Christmas term of 1926. Throughout his years at the College he was with the late Herbert Fryer for piano, and with Dr Gordon Jacob for composition. His first big success came when he won a competition for young pianists organized by the *Daily Express* newspaper (this was before the days of the big international competitions). Cyril's first recitals were highly successful and

he soon came to be well-booked, giving recitals and playing concertos with the leading orchestras and conductors. In his early days he was also for a time the staff pianist for the Baird Experimental Television transmissions. As his career developed, Cyril made a number of overseas tours—and it was tragic that the illness which cut short his solo career occurred during a tour of Soviet Russia. In general, however, he was—when at the height of his powers—too busy as concert pianist in Great Britain to be much concerned about playing abroad. Incidentally, he greatly valued a friendship he formed with Rachmaninoff who much admired Cyril's playing of his works.

Cyril was fortunate to make a supremely happy and successful marriage, and the sympathy and love from all of us in the College go to his wife Phyllis Sellick and their two children. He himself was the first to claim that it was only the loving support of 'Phyl' at the time of the incapacitating illness which enabled him to fight back and to make a brilliant second career in their unique three-handed duet partnership; this was a tremendous triumph over difficulties and it produced much sensitive and beautifully-balanced playing commanding admiration from all.

Teaching was always a great interest of Cyril's, and many distinguished young pianists now building careers owe their training to him. For a time in the years after the war the pressure of concert activities compelled Cyril to resign from the teaching staff of the College, but when he re-joined he was quickly recognized as an outstanding teacher fully involved in the work and progress of his pupils and, from his own vast concert experience, able to pass on invaluable practical knowledge.

My own friendship with Cyril dates from his second day as a student at the College; I was already at the College and studying with Herbert Fryer when Cyril arrived on the scene. We were both raw Yorkshire 'louts', and what more natural than that H. F. should ask me to look after the talented newcomer and to show him around. We went to concerts and theatres together, discussed all manner of subjects into the not-so-early hours of the morning; I induced him to play golf and to go mountain-walking. Cyril had his own rather special brand of humour (which I am sure many pupils have enjoyed—or suffered—as the case may be); this was to make on occasion quiet, devastating remarks with a mischievous air of surprised innocence.

It is perhaps commonplace to say that Cyril Smith will be sorely missed, but indeed the College will not be the same without him.

KENDALL TAYLOR

## Sidney Scholfield Campbell, M.V.O., D.Mus.

1909–1974

St George's Chapel, Windsor, has lost two of its distinguished organists during the past year for Dr Sidney Campbell, who succeeded the late Sir William Harris in 1961, died suddenly from a heart attack on June 7th.

He had served his apprenticeship well, for after holding appointments at West Ham and Wolverhampton he became successively organist of Ely, Southwark and Canterbury Cathedrals and was also a Sub-Warden of the Royal School of Church Music.



In his early days he was one of a distinguished band of organ pupils and although in later years we occasionally differed in our approach to modern tendencies he was always affectionately loyal and appreciative of his early training. While organist of St George's he was for a time a professor at the College and he organized a valuable and useful scheme by which certain organ students could combine their studies at the College with an organ scholarship at St George's.

As a musician he was temperamental and volatile. Dr Arthur Wills, who was his assistant at Ely and knew him intimately, wrote in an obituary notice in the *Organists' Review*: 'He hated dullness and routine, and as a result his work tended to veer between superbly exciting or deplorably careless'. Yes he was a great character and he will be greatly missed.

HAROLD DARKE

## Robert Arnold Greir, O.B.E.

1888 1974

Arnold Greir, who died on May 26th, was one of those unobtrusive men whose distinguished careers have adorned so many English organ lofts. He was a student at the RCM 1903-1907, Open Scholar 1907-1910 and a Professor of Theory 1943-1959. He was organist to the Royal Choral Society 1921-1966 and of St Peter's, Ealing, 1911-1966. He was also organist to the Alexandra Choir and the BBC Orchestra, and joint organist at the opening of the Royal Festival Hall.

He had an old-world charm which endeared him to all those with whom he worked and many RCM students are grateful for the interest he took in them as individuals as well as for his expert tuition.

R. L.

## Nancy Gillett

Last June there occurred the death of one of the kindest hostesses I have ever known. Furthermore she was married to Eric Gillett, who remains one of the kindest of hosts. As Counsellor to men students for ten years, Mr Gillett contributed enormously to the well-being of Collegians. Many who will remember his unfailing wisdom and humour will also recall his generous hospitality, and that of his wife Nancy.

To be entertained at the Gilletts' flat in Hove is a privilege which has been enjoyed by so many Collegians that a warm appreciation of our late hostess is essential. Mrs Gillett never failed to welcome students in such a way that one felt at once like an old friend. I will always remember her cheerful greeting on arrival—a kind of trumpeting which signalled an excellent meal or an amusing week-end. She had a great sense of fun which always made her good company.

Few Collegians will have known of her distinguished career as a teacher of history, or of her earlier prowess on the sportsfield—she was a triple blue at Oxford. Most will just remember her distinction as a hostess. They will probably remember too that small packet of food she would quietly slip into one's bag to enrich the student larder!

ROBERT SPEARING

## Eric Robinson

So much was written in the press about the career of the late Eric Robinson that there seems little point in my repeating it here. Rather would I like to say a few words about the Eric Robinson I knew as a student some forty years ago.

I came to College feeling rather nervous and over-awed in September, 1930, and while wandering around was spoken to by a senior student, Eric Robinson, who for the first day took me under his wing, showed me the various places I should know, introduced me to members of staff and generally made me feel at home. It was a measure of his kindly personality, and after we became good student friends I saw him show similar small kindnesses to many people, and there will, I am sure, be others who remember him in this way.

After leaving College our paths hardly ever crossed professionally, my work with the BBC being more with his elder brother, but I know from those who did work with him that he remained the same throughout his life. College can be proud that along with many others, Eric Robinson was one of us. It is hard to realize that this friendly man will no longer appear on our screens with that charm and ease of manner that endeared him to millions. He will be sorely missed.

FREDERICK SHARP

### B.MUS. RESULTS JUNE 1974

Richard Blackford	2:1	David Bankhead	2:2
Michael Deacon	2:1	Donald Hart	2:2
Jane Dodd	2:1	Philip Taylor	2:2
Aydin Onac	2:1	Ian Bednall	Pass
Timothy Raymond	2:1	Martyn Hedges	Pass

### ANNUAL EXAMINATIONS 1974

#### PRIZES AND MEDALS

*The Director has approved the following Awards:*

TAGORE GOLD MEDALS AND PETER MORRISON PRIZE OF £50 EACH  
(For the most distinguished students of the year)

1. RICHARD BLACKFORD
2. JEAN FLETCHER

#### PIANOFORTE

##### GRADE I

Chappell Medal and £5.25 and Peter Morrison Prize of £45	. . . . .	Carol Cooper
Hopkinson Gold Medal and Sydney and Peggy Shimmin Prize of £42	. . . . .	Ronan Magill
Hopkinson Silver Medal and Sydney and Peggy Shimmin Prize of £35	. . . . .	Simon Nicholls
Norris Prize of £34	. . . . .	Michael Young

##### GRADE II

Sydney and Peggy Shimmin Prize of £35	. . . . .	Aydin Onac
Ellen Shaw Williams and Marmaduke Barton Prizes of £27	. . . . .	Lydia Orias
Pauer and Margot Hamilton Prizes of £24	. . . . .	Tahui Fei Lim
Borwick Prize of £12	. . . . .	Lynda Chang



# FIRST YEAR STUDENTS (NOT POSTGRADUATE)

Eric Harrison Prize of music to the value of £30	
and Beedington Prize of £14	Konrad Stechley
Herbert Sharpe and McKwen Prizes of £11	Michael Cook
Celia Arieli Prize of £5	Lorna Fullford

## SINGING

### GRADE V

Cuthbert Smith Award of £36 and Agnes Nicholls Trophy	Ann-Marie Connors
The Edgar Hurman Villar Memorial Prize of £20	Shelagh Molyneux
Henry Leslie Prize of £18	Mary Lloyd Davies
Albani Prize of £12	Elaine Tomkinson
Kaye Wheeler Prize for the best Accompanist of the Grade V Singing Competitions	Simon Nicholls

### GRADE IV

Barbara Samuel Prize of £18	Doreen O'Neill
London Music Society Prize Dan Price and Pownall Prize £16.50	Brian Parsons
Leslie Woodgate Prize of £6 and Tophis Green Prize of £6	Stephen Dowson
Dorothy Silk Prize of £11	Lindsay John
Henry Blower Prize of £6	Jane Mayfield

# FIRST YEAR STUDENTS (NOT POSTGRADUATE)

Chilver Wilson Prize of £16	Edward Thornton
Guilha Grisi Prize Women £8.50	Jance Alford
Mario Grisi Prize Men £8.50	Stephen W. Hill

## VIOLIN

### GRADE V

Stoutzker Prize In memory of Albert Sammons of £50	Shelagh Burns
W. H. Reed Prize of £27	Susan Ridgway
Stanley Blagrove Prize of £15	Frances Fitzpatrick

### GRADE IV

Howard Prize of £30	Alison Bury
Dove Prize of £12	Robert Pool
Nachez Prize of £8	Mary Gilligan

# FIRST YEAR STUDENTS (NOT POSTGRADUATE)

Dove Prize of £10	Bradley Greswick
Beatrice Montgomerie Prize of £9	Paul Manley
Ricketts Prize of £8	Paul Barritt

## VIOLA

### GRADE V

Ernest Tomlinson Prize of £20	Yitkin Seow
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### GRADE IV

Lesley Alexander Prize of £20	Cecily Rice
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# FIRST YEAR STUDENTS (NOT POSTGRADUATE)

Alfred Gibson Prize of £8 and Ernest Tomlinson Prize of £7	Martin Kelly
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## VIOLONCELLO

### GRADE V

Mrs Will Gordon Prize of £24	Josephine Hordern
Stuart Knussen Prize of £15	Alexander Bailie

### GRADE IV

Lesley Alexander Prize of £21	Caroline Brown
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# FIRST YEAR STUDENTS (NOT POSTGRADUATE)

Stern Prize of £5 and Scholfield Prize of £5.50	Nora Fitzpatrick
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## DOUBLE BASS

Eugene Craft Prize of £10	Ninian Perry
Special Prize of £10	Simon Phillips
Geoffrey Tankard Prize of £9	Jane Hill

## HARPSICHORD

Geoffrey Tankard Prize of £17	Shared: Robert Coates, Robert Woolley
Lofthouse Harpsichord Continuo Prize of £7	Robert Woolley

## GUITAR

Jack Morrison Prize of £20	Nicholas Hooper
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## WIND

### GRADE V WOODWIND

Joy Boughton Memorial Prize of £37 (Oboe)	Leila Ward
Eve Kisch Prize of £17 (Flute)	Philippa Davies
Frederick Thurston Prize of £30 (Clarinet)	Linar Johannesson
Arthur Somervell Prize of £12 (Bassoon)	Shared: William T. G. Bond, Gibson Westerly

## BRASS

Arthur Somervell Prize of £12	Paul M. Pritchard
Manns Prize of £5	Jennifer Murray

### GRADE IV WOODWIND (any instrument)

Geoffrey Tankard Prize of £17	Julia Crowder
Oliver Dawson Prize of £6	Val Keogh
James Prize of £3	Mary Plumb

# ORGAN

## GRADE V

Walford Davies Prize of £35 . . . . . Duncan W. Faulkner  
Walford Davies Prize of £25 . . . . . Landon Gay Fletcher

## GRADE IV

Geoffrey Tankard Prize of £17 . . . . . Sydney Birrell  
Parratt Prize of £7 and Haigh Prize of £5 . . . . . Peter Solomon

## FIRST YEAR STUDENTS (NOT POSTGRADUATE)

Stuart Prize of £5.50 . . . . . Robert Coleridge

## COMPOSITION

Herbert Howells Prize of £25 . . . . . Richard Bolley  
R. O. Morris and Stanton Jefferies Prizes of £21 . . . . . Timothy Raymond  
Sullivan and Farrar Prizes of £19 . . . . . Richard Dobson

## THEORY

Hecht and Allchin Prizes of £18 (For the best working of Grade IV Theory papers)  
Mushin Montgomery Campbell

The Worshipful Company of Musicians Medal . . . . . Philippa Davies  
The Percy Buck Award of £78 . . . . . Simon Nicholls  
Raymond Fennell Prizes (For 3rd year GRSM students): . . . . . 1. James Campbell  
2. Martyn Williams

The Seymour Whinnyates Award of £50 (For an outstanding String player) . . . . . Martin Hughes  
The Dr Saleeby Prize for Singers (Bass or Baritone) £35 . . . . . Martin McEvoy  
£25 . . . . . Peter Lewis

The City Livery Music Club Section Prize of £10 . . . . . Alexander Hallie  
The Danneuth Prize (For a Concerto) £17 . . . . . Yuriko Murakami  
The Majorie Whyte Memorial Prize of £200 . . . . . Ronan Magill  
The Croydon Symphony Orchestra Prize of £5.25 . . . . . Peter Eddy  
Sarah Mundlak Prize (For a GRSM student) £3.15 . . . . . John Payne  
Ruth Gilbert Award (Lieder Singer) £5 . . . . . Robert Ramus  
Harry Evans Award of £30 (For a Welsh student) . . . . . Mary Lloyd Davies  
The United Music Publishers Ltd., Prize of £50 for an outstanding Composition student . . . . . Richard Blackford

Sir Adrian Boult Scholarship Conducting Prizes: . . . . . Russell Harris, Anthony Howard-Williams  
Jonathan Butcher  
Clara Butt Awards of £25 each . . . . . Peter Jellies, Fiona Kimm, Kathleen Parker  
Jennifer Samson, Mair Davies, Meryl Drower  
Virginia Cox

Major Van Someren-Godfrey Memorial Prize £500 . . . . . Brian Parsons  
Accompanist Prize £30 . . . . . Stephen Wilder

The Cobbett Hurlstone Chamber Music Competitions  
Composers: First Prize of £15 . . . . . Ross Cohen  
Second Prize of £10 . . . . . Richard Bolley  
Performers: First Prize of £20 . . . . . Nicholas Hooper, Gaybor Tanner, Jonathan Welch  
David Sutton, Richard Bolley  
Second Prize of £15 . . . . . Alexa Turpin, Stephen Solloway, Richard Dobson, Martyn Jackson  
Wendy Simon, Avril Anderson, David Sutton

The Geoffrey Tankard and Beatrice Tankard Lieder Prize  
First Prize of £35 . . . . . Mary Lloyd Davies (RCM)  
Accompanist Prize of £15 . . . . . Christopher Wood (RAM)

Conducting Prizes:  
The Theodore Stier Prize of £10 . . . . . Kris Rusmanis  
Ricordi Prize (Miniature Score) . . . . . Jan Latham-Koenig

Opera Prizes:  
Michael Mudie Prize of £29 (Shared): £20 . . . . . Paul Prickett  
£9 . . . . . William Lewis

The RCM Union Prize (In memory of Phyllis Carey Foster) £15 . . . . . Meryl Drower  
Marquerte Matznauer Memorial Prize (Opera singer) . . . . . Patricia McCord  
Harry Reginald Lewis Prize of £3 . . . . . Jennifer Samson

Ricordi Prize (Vocal score) . . . . . Martin McEvoy  
The German Language Prize . . . . . Edward J. Thornton  
The Italian Language Prize . . . . . Diana Kacich

Sylvia Nels Prize of £100 (Female Singer) . . . . . Ann-Marie Connors  
Doris Gould Prize of £20 . . . . . Paul Armstrong  
Arthur Bliss Prize . . . . . Roger Chase

Wigmore Hall Piano Recital Prize . . . . . Carol Cooper

## JUNIOR DEPARTMENT

Angela Bull Prize . . . . . Irrita Kucmmy

## CHRISTMAS TERM PRIZES 1973

Clytie Mundy Song Recital Prize of £20 . . . . . Annette Bisdorf  
Clytie Mundy Song Recital Prize of £5 (Accompanist) . . . . . Stephen Wilder  
Cornelius Fisher Pianoforte Prize of £15 and a bound volume of Scarlatti Sonatas . . . . . Michael Young

## EASTER TERM PRIZES 1974

Joy Scott Pianoforte Prize of £20 . . . . . Yitkin Seow  
Vivian Hamilton Pianoforte Prize of £13 . . . . . Edward Beauchamp  
Ellen Marie Curtis Mozart Pianoforte Prize of: 1st £11 . . . . . Elizabeth Hammond  
2nd £8 . . . . . Patricia Nuttall  
Ivor James Violoncello Concerto Prize £44 . . . . . Olivia Fletcher



## GRSM FINAL EXAMINATION RESULTS JULY 1974

### *Pass with Merit in the subject indicated*

- *Harmony and Counterpoint*    • *History and Repertoire*  
 • BIRRELL, Sydney  
 • CAMPBELL, James  
 • LIDEN, Michael  
 • HODGES, Julia  
 • MARLEY, Linda  
 • STONE, Pauline  
 • WILLIAMS, Martin

### *Pass*

BARRITT, Christopher  
 BENNINGTON, Stephen  
 BLASKETT, John  
 BOND, William  
 BRYANT, Margaret  
 BURROWS, Denise  
 CAMPBELL, David  
 COLLETT, Susan  
 COOPER, Elizabeth  
 DE GRUY, Emma  
 DERRITT, Paul  
 FAULKNER, Duncan  
 FREEMAN, Matthew  
 FREEMAN, Suzanne

GARDNER, Martin  
 GRAHAM, Clifton  
 GRANGE, Carol  
 HABERSHON, Richard  
 HALL, Janis  
 HAWKINS, Judith  
 HILL, Stephen  
 HOLLAND, Jonathan  
 HOMER, Gail  
 HUNT, Richard  
 KWELLA, Patricia  
 MARSHALL, Timothy  
 MORRIS, John  
 MONON, Paul  
 NURSE, Joy  
 NUTTALL, Patricia  
 PAYNE, John  
 PLUMB, Mary  
 POWELL, Rosalind  
 QUINN, Teresa  
 RUDDOCK, David  
 SKINNER, Richard  
 THYLER, Sally  
 WAGNER, Jean  
 WALDMANN, David (Re-examination)  
 WARD, David  
 WARDLE, Jane  
 WATKINS, Debra  
 WHITE, Gillian

## ARCM EXAMINATIONS JULY 1974

### Section I PIANOFORTE *(Performing)*

Duncan, Laurie Matthew  
 Nettle, David R.  
 Pipe, Daniel James

### Section II PIANOFORTE *(Teaching)*

Anderson, Jill Evelyn  
 Anderson, Patricia Mary  
 Beauchamp, Edward Richard  
 Collett, Susan Virginia  
 Hammond, Elizabeth Ada  
 Hawkins, Judith Anne  
 Holmes, Elizabeth Olivia  
 McNair, Nicholas Anthony Hawksley  
 Searle-Barnes, Paul Brian  
 Tagliaferro, Josephine Anne  
 Tan, Jocelyn Sweet Lin  
 Tunstall, Helen Sarah  
 Van Kampen, Claire Louise  
 Ward, Carolyn Jean  
 Wayman, Sarah  
 Wray, Maureen Ann  
 Wrigley, Yolande

### Section IV ORGAN *(Performing)*

Brayne, Christopher John  
 • Clarke, Ian Frank

### Section V ORGAN *(Teaching)*

Baseley, Pauline Brigid  
 Williams, Martin John  
 Wisener, Malcolm Andrew

### Section VI STRINGA *(Performing)*

*Double Bass*  
 Perry, Ninian  
 Phillips, Simon Paul

### Section VII STRINGS *(Teaching)*

*Violin*  
 Brittain, Jonathan Mark  
 Burren, Philip Matthew Robert  
 Edwards, Gillian Patricia  
 Fields, Peter Anthony  
 Heath, Janice Annette  
 Morris, Christine C.

*Viola*  
 Appleyard, John Paul  
 Isserlis, Annette

### *Violoncello*

Boothroyd, Nicholas  
 Cliff, Penelope Jane  
 Warren, Charles Hugh Crispin

### Section IX WIND INSTRUMENTS *(Performing)*

*Flute*  
 Dove, Glenda  
 • Mackie, Douglas Clive

*Trombone*  
 Bolton, Graham

### Section X WIND INSTRUMENTS *(Teaching)*

*Flute*  
 Owen, Sally Ann  
 Ventura, Carol

*Oboe*  
 Nunn, Stephanie Christine  
 Presley, David

*Clarinet*  
 Reed, Geoffrey

*Trumpet*  
 Holloway, Malcolm

*Trombone*  
 Drummond, Stewart Kilgour  
 Lyon, Richard John

### Section XI SINGING *(Performing)*

Delrez, Gerard Philip  
 Harriott, Christine M.  
 • Wyckoff, Raymond

### Section XII SINGING *(Teaching)*

Clarke, Adrian John  
 Golder, Andrew Charles  
 Hopton, Yvonne Mary  
 Kacich, Diane M.  
 Kasler, Patricia Lynn  
 Tanner, Gaynor E.

### Section XVI RECORDING *(Teaching)*

Winters, Michelle Lee

• *Passed with Honours*

# OPERA AND CONCERT PROGRAMMES

## SUMMER TERM 1974

### THE OPERA SCHOOL

**July 17th, 18th and 19th.** *The Marriage of Figaro—Mozart*, (presented in conjunction with The Patron's Fund and the Ernest Palmer Fund for Opera Study). Conducted by Richard Austin, leader of the orchestra—Reidin Stephens, and produced by Douglas Craig.

In the following cast-list suffix indices indicate which of the three nights the artists appeared—thus N<sup>12</sup> = 18th and 19th and N<sup>13</sup> = 17th and 19th etc.

*Figaro*—Martin McEvoy<sup>12</sup>, *Peter*—Lewis<sup>1</sup>, *Susanna*—Meryl Drower<sup>1</sup>, *Jennifer*—Samson<sup>2</sup>, *Kathleen*—Parker<sup>2</sup>, *Doctor Bartolo*—Patrick Wilkes<sup>1</sup>, *Paul*—Burrows<sup>10</sup>, *Marcellina*—Mair Davies<sup>1</sup>, *Joy*—Roper<sup>2</sup>, *Annette*—Bisdorff<sup>2</sup>, *Cherubino*—Robina Vallance<sup>12</sup>, *Hilary*—Michel<sup>2</sup>, *Count Almaviva*—Christopher Ross<sup>12</sup>, *Stephen*—Dowson<sup>2</sup>, *Don Basilio*—Richard Brabrooke<sup>12</sup>, *Brian*—Parsons<sup>1</sup>, *Countess Almaviva*—Ann-Marie Connors<sup>1</sup>, *Patricia*—McCord<sup>2</sup>, *Virginia*—Cox<sup>1</sup>, *Antonio*—Paul Burrows<sup>1</sup>, *Patrick*—Wilkes<sup>12</sup>, *Don Curzio*—Brian Parsons<sup>12</sup>, *George*—Pearce<sup>1</sup>, *Barbarina*—Helen Field<sup>12</sup>, *Chorus*—Josephine Cook, Christine Harriott, Elaine Hammonds, Sally Prevant, Anthony Britten, Kenneth James, George Pearce, Randall Staley. *Fandango* by Margaret Rubel. *Production Manager*—Peggy Taylor, *Stage Manager*—Shirley Hall, *Lighting*—Andrew Page, *Set* designed by Gerald Kitching, *Painted* by Angela Vernon Bates and built by Giuseppe Sorbello. 'Susanna's' first Act costume made by Zata Ziranek. *Wardrobe* by Marjorie Stanford. *Make-up* by Joyce Wodeman and 'Bert' who also supplied the wigs.

### CHORAL AND ORCHESTRAL CONCERTS

#### The First Orchestra and Choral Class

*Leader: Peter Eddy*

#### June 20th.

Also given at the Aldeburgh Festival on June 22nd.

Choral Symphony—*Holst*. April Cantelo—*Guest artist*, conducted by David Wilcocks. *The Rite of Spring*—*Stravinsky*, conducted by Edwin Roxburgh.

#### The Second Orchestra

*Leader: Paul Barritt\**

#### June 4th. Conducted by Norman Del Mar

Overture, *Leonora No. 3*—*Beethoven* (conducted by Jonathan Butcher\*). *Zerbinetta's* Recitative and Aria—*Grossmächchtige Prinzessin*, from 'Atadine auf Naxos'—*Strauss*, Yolanda Vidal—*solist*. *Symphonic Poem*—*The Fountains of Rome*—*Respighi*. *Rhapsody* on a theme of Paganini for Piano and Orchestra—*Rachmaninoff*, Yuriko Murakami—*solist*. *Rhapsody* for Orchestra, Taras Bulba—*Janacek*.

#### July 9th. Conducted by Michael Lankester

Overture, *Don Giovanni*—*Mozart*. *Leonora's* Aria from 'Il Trovatore', Act IV. 'D'amor sull' ali rose'—*Verdi*, Ann-Marie Connors\*, *solist*. *Concerto* for Piano and Orchestra in G major—*Ravel*, Clive Swainsbourne—*solist*. *Symphony* No. 6 in B minor (Pathétique)—*Tchaikovsky*.

#### The First Chamber Orchestra

*Leader: Jean Fletcher\**

#### May 28th. Conducted by Harvey Phillips.

Overture, *Così fan tutte*—*Mozart*. *Intermezzo* from 'Fennimore and Gerda'—*Debuss*. *Concerto* for Flute and Orchestra—*Nielsen*, Philippa Davies\*—*solist*. *Symphony* No. 3 in E flat (Eroica)—*Beethoven*. *Kammersymphonie*, Op. 9—*Schönberg*. *Piano Concerto* in G major, K.503—*Mozart*, Robert Woolley—*solist*. *Ma Mère l'Oye*, *cinq pièces enfantines*—*Ravel*. *Adagio* for Strings—*Léves*. *Symphony* No. 86 in D major—*Haydn*.

#### The Second Chamber Orchestra

*Leader: Jonathan Martin*

#### June 26th. Conducted by Harvey Phillips

*Pro Fustibus et Fidiibus*—*Kinulage Rusager*. *Prelude à L'après-midi d'un Faune*—*Debussy*. *Concerto* for Organ, Strings and Timpani—*Poulenc*, Oliver Macfarlane\*—*solist*. *Symphony* No. 8 in F major—*Beethoven*, first two movements conducted by Simon Nicholls\*, the remainder respectively by William Lewis and David Atkinson.

#### The Wind Symphony Orchestra

*Leader: David Campbell*

#### June 24th. Conducted by Philip Cannon

*Festive Overture*—*Shostakovich* (trans. Hunsberger). *Toccata Violento*—*first performance*—Philip Sparke. *Gold Coast Customs* for two Speakers, Male Chorus and Orchestra—*Humphrey Searle*, Hugh Burden and Fiona Nicholson—*Guest Speakers*. *Suite*, *Carmina Burana*—*Carl Orff* (trans. Krance).



## Concert of Electronic Music

May 21st.

Duolith—*Lawrence Casserley*. Seven Cats—*Peter West*. . . . and then there were sick—*Russell Harris*. The After-the-Interval Piece—*David Hamilton*. Project 1—*Ian Hare*. Released—*David Posnett*. 'ere y'are—*Richard Bolley* and *Nicholas Hooper*. Electronics and Guitar played by each composer respectively. Triplet Surprise—*Simon Desorgher*. *Simon Desorgher*—*flute*, *Judith Jones*—*Soprano*, text by *Tim Sebastian*.

## Cobbett Prize Concert

Adjudicator: Miss Elizabeth Maconchy

June 6th.

Setting of 'Spleen' (Beaudelaire)—*Ross Cohen*, *Susan Smyth-Tyrrell*—Voice, *Ross Cohen*—*Viola*, *Angela Mullbauer*—*Piano*. Sextet for Six Similar Instruments—*David Sutton*, flutes played by *Alexandra Turpin*, *Stephen Solloway*, *Richard Dobson*, *Martyn Dobson*, *Wendy Simon*, and *Avril Anderson*. ' . . . , and then take hands'—*Richard Bolley*, *Jonathan Welch*—*Viola*, *Nicholas Hooper*—*Guitar*, *Gaynor Tanner*—*Harp*, *David Sutton*—*Harpichord*, *Richard Bolley*—*Piano*. 'The Cool of the Day'—1. Heat 2. Silence 3. The Cool of the Day A scena for five musicians—*Anthony Sadler* and *Peter McAleer* who respectively were *Guitars* and *Voice* and *Keyboards* and *Voice*, *Martyn Jackson*—*Alto* and *Piccolo Flutes* and *Voice*, *Valentine Keogh*—*Alto flute*, *bass guitar* and *voice*, *Christopher West*—*Percussion*.

## Concert of Baroque Music

June 12th.

Two Pavans for two Baroque Violins and Continuo, respectively in A tonic minor and major—*Purcell*, Quintet in F major for Two Treble Recorders, Two Violins and Continuo—*Pepusch*. Quartet in F major for Treble Recorder, Oboe, Violin and Continuo—*Telemann*. Concerto Grosso in G major for Strings and Continuo, Op. 6 No. 1—*Handel*. Brandenburg Concerto No. 5 in D major for Flute, Violin, Harpsichord and Strings—*Bach*. *Alison Bury*, *Polly Waterfield*, *Nicholas Hayley*, *Janet Trent*, *William Kerr*—*Baroque Violins*, *Annette Isserlis*—*Viola*, *Caroline Brown* and *Martin Heath*—*Violoncelli*, *Elizabeth Page*—*Violone*, *Phillipa Davies*—*Baroque Flute*. *Leila Ward*, *Michelle Winters* and *Jill Anderson*—*Baroque Recorders*, *Robert Woolley*—*Harpsichord*.

## The Twentieth Century Ensemble and Chorus

Directed by Edwin Roxburgh and Stephen Savage

July 11th.

Concerto for fourteen Instruments in three movements—*Muchsin Montgomery Campbell*. Quintet Dolente, for Clarinet and Strings—*Stephen Solloway*, *Helen Saunders*†—*Clarinet*, *Beatrice Harper*\* and *Alison Bury*—*Violins*, *Juliet Shaxson*—*Viola*, *Alexander Baillie*\*—*Cello*, Conducted by *Edwin Roxburgh*. Sonata for Flute and Viola Harp—*Debussy*, *Elizabeth Bennett*, *Jonathan Welch* and *Catherine Wilson*†. Trois Petites Liturgies de la Présence Divine, for Piano solo, Onde Martinot, Celesta, Vibraphone, Percussion, Womens' Voices and Strings—*Messiaen*, *Paul Smith*—*Piano*, *John Morton*—*Onde Martinot*, leader of the orchestra—*Paul Manley*\*, conducted by *Stephen Savage*.

## Abendlieder Concert

May 25th.

Four Duets for Soprano, Tenor and Piano—*Schumann*, (a) Er und sie, (b) Schön ist das Fest des Lenzes, (c) Wiegenlied, (d) Tanzlied, *Beverley McLean*, *Kris Rusmanis*, *Stephen Wildert*†. Three Songs for Mezzo-Soprano and Piano—*Brahms*, (a) Vergebliches Ständchen, (b) Wiegenlied, (c) Von ewiger Liebe, *Anne Fridal* and *John Stafford*. Four Quartets for Soprano, Mezzo-Soprano, Tenor and Baritone from the Liebeslieder Walzer—*Brahms*, (numbers 8, 9, 10 and 15) *Joy Naylor*, *Janice Alford*, *Timothy Sutton*, *Edward Thornton*\* with *Anthony Britten* and *Barry Jobling*—*Pianofortes*. Two Songs for Mezzo-Soprano, Viola and Piano—*Brahms*, (a) Gestillte Sehnsucht, (b) Geistliches Wiegenlied, *Sally Present*, *Roger Chase*\* and *Stephen Wildert*†. Four Songs for Soprano and Piano—*Pfitzner*, (a) Ist der Himmel darum im Lenz so blau, (b) Die Einsame, (c) Zum Abschied meiner Tochter, (d) Gretel, *Fiona Dobie* and *Stephen Wildert*†. Two Songs for Soprano and Piano from the Wesendonk Lieder—*Wagner*, (a) Stehe still! (b) Schmerzen. *Susan Cochrane* and *Barry Jobling*. Piano solo—*Les jeux d'eau à la Villa d'Este*—*Liszt*, *Margaret Tomlinson*\*. Three Songs and one Duet from 'Des Knaben Wunderhorn'—*Mahler*, (a) Revelge, (b) Rheinlegendchen, (c) Urlicht, (d) Trost im Unglück, *Doreen O'Neil*\*—*Mezzo-Soprano*, *Stephen Dowson*—*Baritone* and *Caroline Wilkins*—*pianoforte*. Coach to the German Class—*Professor Bertha A. Taylor-Stach*.

## Chamber Concerts

May 16th.

Sonata for Cello and Piano in C major Opus 102, No. 1—*Beethoven*. *Jan Gauder* and *Paul Smith*. Four Studies for Piano—*Scriabin*, (a) Opus 8 No. 12 in D sharp minor, (b) Opus 8 No. 11 in B flat minor, (c) Opus 65, No. 2 (in sevenths), (d) Opus 65, No. 3 (in fifths), *Simon Nicholls*\*. Suite Brève, for Organ—*Langlais*, *Ian Bednall*. Rondeau Brilliant for Violin and Piano, D. 895—*Schubert*, *Martin Hughes*\* and *Simon Nicholls*\*. Three Movements from *Petrouchka*, transcribed by the composer for Piano—*Stravinsky*, (a) Russian Dance, (b) In *Petrouchka's* cell, (c) The Shrove-Tide Fair, *Paul Smith*.

## June 11th.

Trio for Violin, Horn and Piano in E flat, Op. 40—*Brahms*, Alison Kay—*Violin*, Richard Bennet—*Horn*, and Catherine Lamb—*piano*. Sonata for Violin and Piano—*Poulenc*, Paul Barritt\* and Jan Latham-König\*. Quintet for Piano and Strings, Op. 57—*Shostakovich*, Gracine Littlewood and Clive Hobday—*Violins*, Janet Riddell—*Viola*, Olivia Fletcher†—*Cello*, and Bruce Johnson—*Piano*.

\*denotes Scholar

†denotes Associated Board Scholar

‡denotes Exhibitioner

Where it is self evident in the content of the programme, no designation of voice or instrument is given and in the estimation of this editor, the term Accompanist in relation to Song, *Lieder*, *Melodie* or *Aria* should be deleted from the dictionary and envisaged as Voice and Piano Ensemble!

## NEW STUDENTS CHRISTMAS TERM 1974

Adams, Karen	Graves, Richard	Nurney, Tessa
Addison, Susan	Graveson, Mark	Nishiura, Midori
Alder, Stephen	Halfacre, Susan	Otter, Jane
Allison, Gillian	Guzman Bravo, José	Parker, Victoria
Archard, Duncan	Hall, Peter	Parmigiani, Richard
Artman, Renata	Harman, Peter	Partridge, Glyn
Ayre, Evelyn	Harnett, Moira	Pash, David
Bailey, Mark	Harris, Peter	Paterson, William
Baldwin, John	Hart, Lynne	Pearce, Geoffrey (re-entry)
Balson, Tessa	Hayter, Graham	Pendrill, Christine
Beaumont, Robin	Herivel, Josephine	Penney, Margaret
Beckingham, Anne	Herring, Marianne	Piatt, Fiona
Beier, Paul	Hewitt-Jones, Sarah	Playgers, Catherine
Bennet, Susan	Hill, Amanda	Popperwell, Andrew
Bentley, Alaster	Hodges, Richard	Pownall, Colin
Betteridge, Stephen	Holmes, Jonathan	Press, Maurice
Bloxwich, Janet	Homfray, Timothy	Pyatt, Graham
Bower, Stuart	Hornak, Francis	Ramikie, Lorna
Bowker, Christina	Horsley, Diana	Ray-Jones, Susan
Brewster, Walter	Hoskison, Jennifer	Read, Andrew
Burtenshaw, Robert	Houlihan, John	Reed, Paul
Byers, Elaine	Hunt, Robert	Rennie, Susan
Caliso, Susan	Hunt, Yvonne	Richards, Patricia
Carey, Timothy	Hyland, Sally	Richardson, Andrew
Castle, Andrew	Isserlis, Rachel	Robinson, Clare
Chadband, Susan	James, Anthony	Robinson, Jane
Charlebois, Edgar	Jenkin, Nicola	Robinson, Philip
Chillingworth, John	Jenkins, David	Roeiger, Nicholas
Chilton, Heather	Jenner, Anthony	Rogers, Annette
Clark, Klara	Jepson, Alison	Rosewall, Michael
Collings, Christine	Jones, Anthony	Royall, Christopher
Cooper, Philip	Jones, Erles	Ruffell, Derek
Coppock, Elizabeth	Jones, Jacqueline	Rugg, Dayle
Gordery, Jeanette	Jones, Mark	Rutland, Gillian
Crawford, Andrew	Jorgensen, Cora	Rutland, Jennifer
Grayford, Helen	Kelly, Heather Lynn	Schwartz, Paul
Grehan, Dermot	Kelly, John	Scragg, David
Crook, Stephen	Kennaugh, Andrew	Sheehan, Alma
Cumming, Christina	Kern, Neil	Shohet, Naomi
Cutter, Marion	Kis, Stevan	Simmons, Nigel
Davison, Caroline	Knox, Garth	Sissons, Neil
De Jong-Cleynert, Christina	Kroeber, Mary	Slade, Jacqueline
Devan, William	Kuchmy, Irrita	Smith, Simon
Donovan, Sheila	Lamah, Charles	Stacey, Caroline
Duncumb, Margaret	Lantaff, Clifford	Stebbins, Ruth
Dunlap, Susanne	Laurentius, Erica	Stephenson, Emma
Dunster, Richard	Lawson, Helen	Stockl, Mark
Durnford, Simon	Lewis, Graham K.	Tabouret, Jean
Dyson, Mary	Lewis, Graham P.	Tan, Melvyn
Earle, Michael	Lichtenstern, Dorith	Taylor, Alison
Edwards, Jacqueline	Lindo, Nicola	Taylor, Julie
Ehrlich, Ruth	Loewi, Diana	Thomas, David
Empson, Lindsay	Lowbury, Pauline	Thompson, Lilly
Evans, David	Lue, Eva	Thorisson, Thorir
Evans, Fay	Luxford, Charles	Thorpe, Frank
Findon, Andrew	Luxton, Felicity	Thorpe, Jane
Fistonic, Bozo	Lyall, Christopher	Towse, David
Fletcher, Imogen	McCormick, Phyllida	Trotter, Thomas
Fowler, Andrew	McNaught, Anthony	Twitchen, Pauline
Francomb, Peter	Marsh, Frances	Tyson, Anne
Fry, Peter	Matthews, Clive	Venn, Margot
Gall, Ann	Mauldin, Randolph	Walters, Jacqueline
Gangbar, Lynne	Mazur, Peter	Watson, Francis
Garner, John	Medhurst, Peter	Webber, Judith
Geldard, Kim	Merz, Juliet	Wedlake, Richard
Gillece, Ann	Mountain, Jeanette	Weedon, Penelope
Gladman, David	Mumro, Jacquelyne	Williams, Adrian
Glenister, Christine	Nagasawa, Machiko	Williams, John
Gordon, David	Ngo, Vivien	Wisener, Malcolm
Graber, Margaret	Nias, Barbara	Yoshida, Akemi



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